Towards Visibility
Exhibiting Contemporary Drawing
1964–80
Edited by Julie Enckell Julliard
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Mel Bochner
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Noor Mertens
Laurence Schmidlin
Lucy Steeds
ROVEN ÉDITIONS - PARIS - FRANCE

Roven is a publishing house with a rigorous approach, both visually and editorially. It is the publisher of the scholarly journal, *Roven*, focusing on contemporary drawing (11 issues so far), as well as monographs and theoretical works questioning contemporary art practices and their relations with those that preceded them.

Roven Éditions is an offshoot of the French association, Roven, working for the promotion and distribution of contemporary art. The structure’s publishing activities began in 2009 with the creation of the journal *Roven*, whose 11th issue came out last March. At the end of 2010 a second range of activities began with the publishing of books on contemporary art, open to a wide range of mediums, as well as a collection dedicated to monographs called *Aires*. Two books were published in 2010 and 2011, dedicated to the works of, respectively, Marie-Jeanne Hoffner and Rainier Lericolais. A third issued in 2013, *Renoncer à l’art. Figures du romantisme et des années 1970*, brings together essays about the figure of the artist renouncing the production of art pieces. It belongs to a new collection called *Perspectives*.

Johana Carrier and Marine Pagès, Editors of Roven Éditions

THE MUSÉE JENISCH - VEVEY - SWISS

«The second-largest art museum in the canton of Vaud, the Musée Jenisch Vevey has over the years acquired major collections of works on paper – prints and drawings from every period – which today account for more than 95% of its holdings. Specifically, there are 8,500 drawings, 30,000 prints and 1,000 paintings.

The Musée Jenisch aims to enhance appreciation of works on paper through its collections. The temporary and semi-permanent exhibitions are thus devoted primarily to prints and drawings. Publications are shared equally between printing and drawing: the museum and the cantonal prints collection have already produced catalogues raisonnés and collection catalogues, reference monographs and works on particular topics.

By pursuing a different approach focused on a specialised niche, the Musée Jenisch aims instead to complement the offerings of other museums while cultivating a strong and recognisable identity. Its goal is to grow from within rather than from without, to enhance its conservation, research and exhibition expertise, and to enlarge its collections in a targeted manner: in short, to become an indispensable Swiss centre of competence for works on paper. Often confined to smaller or less important spaces, these are not perceived as works of prime importance. The Jenisch is committed to granting works on paper an exhibition space without making distinctions. Its ambition is to become Switzerland’s leading museum exclusively devoted to the study and appreciation of prints and drawings.»

Julie Enckell Julliard, Director of the Musée Jenisch Vevey in association with Laurence Schmidlin, curator of the Cabinet cantonal des estampes and Deputy Director of the Musée Jenisch Vevey
Towards Visibility
Exhibiting Contemporary Drawing
1964 –80

Drawing is the entry point for this book’s examination of a crucial moment in the recent history of exhibitions. It is a vital piece of research, at a time when the medium of drawing has never been so omnipresent, indeed has become one of the most often-displayed mediums in contemporary art spaces. At the same time, drawing surprisingly borrows the format of history painting, the aesthetics of photography and its mechanisms from those of large installations. Thus at a time when the age-old distinction between drawing and other forms of art is tending to disappear or be forgotten, and drawing is displayed and viewed on an equal footing with other artworks, a number of questions need to be addressed. When exactly did the status of drawing change in the eyes of exhibition curators and why did it do so? Since when has a drawing been considered as a contemporary art object on a par with others? And how did the medium become the vector of a generalized curatorial proposition in Europe and the United States?
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ABSTRACTS

• Introduction
Thierry Davila

The author discusses, from a theoretical viewpoint, what is made visible or not in a discursive practice of exhibitions and how drawing, in the 1960s and 1970s, involved the issue of visibility or tangibility, more specifically when related to the question of conceptual art.

• The Drawings Exhibition of Documenta 3 (1964) Claiming Autonomy, Writing History
Hugo Daniel

During the third edition of Documenta, in 1964, Werner Hafftman asserted his critical stance by making the third section of the exhibition, called ‘Handzeichnungen’, the backbone of the event. The focus on drawing was designed to express and define a view on contemporary creation at a time when the prevailing pop art was asserting the triumph of images. To what extent did this choice help legitimize and recognize the autonomy of drawing? Was it meant to be the pretext to a re-writing of history?

• Opting for Drawings
A short history of the visible presence of drawing in Switzerland at the time when the figure of the exhibition curator arrived on the scene
Julie Enckell Julliard

Considered as the archetypal medium of conceptual art, drawing, on paper or in space, held an important part in a series of exhibitions initiated in Switzerland by Harald Szeemann (When Attitudes Become Form, 1969), Jean-Christophe Ammann (Visualierte Denkprozesse, 1970; Mentalität: Zeichnung, 1976) and Zdenek Felix (Diagrams and Drawings, 1972; Konzept Kunst, 1970). Each one of those events contributed, in its own way, to lending new legitimacy to drawing, which from then on embodied an ‘anti-bourgeois’ sort of art, in total opposition with traditional painting and the art market. The extremely simple catalogues of those exhibitions, made up of typewritten photocopies, illustrated this necessarily ‘lo-fi’ position. The article analyses how each of the curating projects taking place in Switzerland at that time, either by including drawing in their programmes or using it thematically, paved the way for a certain autonomy of drawing. And at the same time how drawing – as very first witness of materialized thought process – helped legitimize conceptual forms, always standing at the edges of the visible.
Mapping drawing shows in Britain from the mid-1960s to the end of the 1970s charts the transition from modern to contemporary exhibition practices in this country. At the start of the period, exhibitions of drawings toured Britain fairly regularly, since – given low insurance and transport costs – such projects were a relatively cheap way to introduce a broad public to the work of a number of artists. British public galleries also mounted their own such shows, catering for visitors looking to purchase works. If group exhibitions, then these projects typically proclaimed the modernity of the work included and named a national selection, most often British. At the turn into the 1970s, distinct exhibition strategies emerged for drawings in the country. The Museum of Modern Art in Oxford notably presented an international snapshot of work with the group title [Drawing], bearing the strapline ‘an exhibition in which drawing is more of an end than a means to another medium’ (1972, artists including Mel Bochner, Hanne Darboven, Derek Jarman, John Latham, Agnes Martin, Mario Merz, Lawrence Weiner and Richard Wentworth). The same institution gave Sol LeWitt his first ‘Wall Drawing’ solo show in the UK public sector in 1973 yet, indicative of a loosening of attachments to naming one’s medium, there were exhibitions at this same venue a few years earlier that might equally have claimed this same title, but were not anywhere so-described, specifically Roelof Louw’s show in 1969 and Richard Long’s in 1971. Differently revealing are projects by Joseph Beuys in the UK at this time: his 1972 lecture-performances at the Whitechapel and Tate galleries in London generated four blackboards of notes, which were first acquired for the latter’s archives and then (in 1983) transferred to their collections; related performance-lecturers in Oxford in 1974 were presented in conjunction with a solo show of drawings, and yet the ‘drawings’ performatively produced were subsequently wiped. Finally, we might note the computer-generated drawings shown in Cybernetic Serendipity at the Institute of Contemporary Arts in London in 1968. All these instances from the late 1960s and early 1970s point towards an emerging priority in exhibition practice at the time, one less concerned with modernist rhetoric articulated internationally from Paris and New York, and one concerned more with transnational contemporaneity, demonstrating an awareness of art – in diverse forms, without privileging any medium – being made in different places geographically while sharing a present time.

The artist Mel Bochner tells the story of the conception of the exhibition called Working Drawings and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art, which took place in 1966 at the School of Visual Arts Gallery in New York, where he was teaching at the time. For this exhibition, considered the founding exhibition of conceptual art, Mel Bochner photocopied sets of working drawings by artists and ‘intellectual workers’ as he calls them (architects, composers, biologists, mathematicians, choreographers, engineers). The four identical sets of photocopies were gathered in four black binders, each of them displayed on a pedestal.
• Drawing Between Quotes
A History of Group Exhibitions of Contemporary Drawings in New York in the 1970s
Laurence Schmidlin

As in the current conjuncture, a series of exhibitions about contemporary drawing took place in New-York in the 1970’s, aiming at defining new borders at the very moment when the idea of categories in the field of fine arts proved totally outdated. The decategorization of artistic fields revealed the permeability of drawing to medium properties that it did not conventionally bear. With no other specificity than maybe the line itself, drawing by spatializing escaped its historical definition. The exhibition then appeared as a way to question the very nature of drawing.

• ‘Drawings for Three-Dimensional Projects’: The Redefinition of Drawing in the Netherlands Between 1960 and 1980
Noor Mertens

The changing position of contemporary drawing as reflected by the exhibition policy of the main museums, commercial galleries and art institutions in the Netherlands between 1950–1980. From the early fifties onwards, the major museums in the Netherlands focused more and more on contemporary art. Museums like Stedelijk Museum Amsterdam, Gemeentemuseum Den Haag, Van Abbemuseum and Museum Boijmans Van Beuningen came from a traditional background in which the collection was classified according to the different mediums. This was at least partly reflected in their exhibition policy. Stedelijk Museum Amsterdam, Gemeentemuseum Den Haag and Museum Boijmans Van Beuningen have a longer history of collection prints and drawings that were kept and – mainly – exhibited in their cabinets of prints and drawings. Roughly after the IIWO (Stedelijk since 1945, Van Abbe since 1946, GEM since 1951 an MBVB since 1962), the focus of these four Dutch museums became more and more on contemporary tendencies within the visual art. The traditional categories of collecting and exhibiting and the position of the different mediums towards each other within the museum context changed rapidly. In the sixties, important commercial galleries like Art & Project, Galerie Seriaal and Riekje Swart (all in Amsterdam) were established. These galleries reflected the new tendencies within the national but mainly international art world from a quite personal point of view. Where Seriaal, established in 1968 and closed in 1974, focused solely on multiples – often on paper – of contemporary artists, its co-founder Wies Smals opened in 1975 the non-for-profit institution De Appel, one of the first non-collecting art institutions in the Netherlands. With De Appel, she stepped away from her focus on multiplied art and instead focused on performance, video and installation art. This essay describes the changing position of contemporary drawing within this climate, the latter that becomes more and more open for contemporary tendencies within the visual art and for the ‘new’.
‘Il cavo del pensiero’, Drawing as Enlightened Thought in Arte Povera: Exposure and Underexposure
Catherine Macchi

‘Drawing, conceived as enlightened thought, found several degrees of expression in the movement, from intuitive sketch to technical project to its claim to be an autonomous work of art. (…) Drawing, however, being less plastic and certainly less radical than some of the procedural installations which hit the headlines with their heaps of natural and industrial material, didn’t enjoy the same degree of visibility during the historic development period of the movement. (…) Even though it was rarely displayed, drawing played a significant part in this atmosphere of feverish invention, in the first place because it was linked with the project of performances, sculptures and installations, but also because it was instrumental in reinventing the movements, the materials and the protocols of its origins.’
This book is available in English and in French.

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The Drawings Exhibition of Documenta 3 (1964)
Claiming Autonomy, Writing History

Hugo Daniel

The exhibition of modern drawings is the basis and foundation of Documenta 3. In defending this critical stance in his preface to the Docu-
menta 3 catalogue, Werner Haftmann made the third section of the event, titled Handzeichnungen (Drawings by hand), a major concern for his exhibition, at the same time as he highlighted its singularity. True drawing had already featured in the previous editions of Documenta, but had never been assigned a section of its own. Prior to the 1970s institutional exhibitions including the same as a medium in its own right were few and far between. A show like this one, then, with almost fifty works on paper, was really something new.

The issue that immediately arises is, why single out the drawing section within an exhibition as broad in its scope as Documenta, that international meshing of historiographical and ideological viewpoints? How could this emphasis help summon up the contemporary creative imagination in a context dominated by Pop Art and a grandiloquent aesthetic with, a prior, few links to drawing in its classical form? Haftmann’s stance being

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2007), p. 272
(New York: Springer, 2005)

Exhibitions 1957–
Catalogue of all Exhibitions 1957–2005
(Paris: L’Échoppe, 1995); François Aubart, ‘Harald Szeemann. Un cas singulier. Entretien
(eds.), Les Cahiers du Mnam, no. 73, Autumn 2000, p. 28. On Harald Szeemann, see in particular:
Isabelle Ewig, ‘Comment se fait une exposition ? À propos de “When Attitudes Become Form”
(Paris, L’Échoppe, 2010). Didier Semin and
Schroeven’ and ‘When Attitudes Become Form’ 1969
(Paris: L’Échoppe, 1995); Nathalie Heinich,
Harald Szeemann. Méthodologie individuelle
(Paris: JRP Ringier, 2007); Nathalie Heinich,
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3. On the exhibition in particular: Christian Rattemeyer et al., Didier Semin, and
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1. The original version of this text was a paper given at the ‘Voir/Ne pas voir’ study days organized by Nicole Steiger and Maureen Murphy on 5–6 June 2012 at Universiteit Utrecht. Szeemann had used the event to explain the motives for giving permission for publication of this text, and for the Acknowledgements and introductions that followed the regulations. 2. Werner Haftmann, quoted in Michael Glasmeier and Karin Stengel (eds.), ‘The exhibition of modern drawings is the basis and foundation of Documenta 3.’

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Choosing Autonomy, Writing History

Julie Enckell Julliard

In the late 1960s, Switzerland became a fertile breeding ground for new ways of organizing exhibitions. The initiative had come from various institutional actors, the most famous of whom was Harald Szeemann (1933–2005). Szeemann’s work still informs modern methods of presenting contemporary art. In 1961, Szeemann took over as director of the Kunsthalle in Bern, a post he left eight years later. Shortly after the scandal (as judged by the Bernese city fathers) of his famous exhibition Live in Your Head. When Attitudes Become Form Works, Concepts, Situations, Processes, Information (22 March–27 April 1969) — sixty-nine artists were invited but it was Michael Heizer’s Bomb Depression — a work that involved the destruction of part of the pavement outside the Kunsthalle — that particularly incurred municipal wrath and led to the condemnation of the project. Shortly after this, Szeemann was
It is among Celant’s selection of Arte Povera artists that drawing features most prominently. Giovanni Anselmo, Alighiero Boetti, Mario Merz, Giuseppe Penone and Michelangelo Pistoletto all contributed what might best be described as drawings – although text, photography and print are each crucial in different degrees – and all these contributions were made specifically for the magazine exhibition. Celant’s part of the publication features overlapping concerns with time, numerology, elemental nature, communication and reproduction.

A Pine Cone Calculated by Mario Merz in 1970 According to the Fibonacci Numerical Series, 1202 is in some ways indicative of all of these. It chimes with the later Fibonacci drawing the artist gave to Jack Wendler following his show at the latter’s London gallery in the spring of 1972 – a work shown the next winter in Drawing at Oxford’s Museum of Modern Art.

Pistoletto’s drawing for Studio International presents a tracing of an earlier cover of the magazine, which had been dedicated to ‘British Sculpture: the developing scene’. Here he offers an international questioning of modernist schools and modes of art production, while putting into question authenticity and authorship – notions traditionally associated with artists’ drawings.

Charles Harrison was becoming increasingly involved with Art & Language in 1970 and invited the four founding members to produce work jointly for his section of the Studio International exhibition edition that summer, also inviting Kosuth who would himself have a role within the group in the following years. The members of Art & Language, working collectively but in their own names, contributed a text, a typescript and a drawing, all concerning the Lecher system used for measuring wavelength, and its purported significance for and as sculpture. Under the name Art & Language they would be involved in Drawing Now at the Museum of Modern Art in New York in 1976, represented by a vast chart of figures in pencil and ballpoint pen. In this later context, curator Bernice Rose interpreted their work by relating it to her understanding of Darboven’s, describing it as operating ‘from a kind of primitive or atavistic aesthetic, towards visibility’.

The mid-1960s to the end of the 1970s is an exciting period for British exhibitions that privileged drawings. Certain shows in this context promoted the medium actively, insisting that the practice of drawing could produce finished works of art, rather than merely studies for works of art to be painted or sculpted. Yet, at the same time, the most radical exhibitions challenged traditional notions regarding medium specificity, arguing it was irrelevant whether an artist turned to drawing, text, performance, environment-building, audio, video, computers or whatever else when they rejected the prescriptive ways of working associated with painting and sculpture. Mapping British shows of the period in which drawings feature therefore charts two trends: the rise of drawing as a means of finalised artistic expression, with the results as valid as painting or sculpture; and, paradoxically at the same time, the conceptual push to divorce artistic practice from the very idea that what matters is artistic expression – that is, subjectivity conveyed through an artistic medium. Indicative of the distance travelled in this period are statements made by David Sylvester in connection with a show he selected at least a decade earlier, Recent British Drawings. In the leaflet produced to accompany the 1954 exhibition at the Institute of Contemporary Arts in London he asserts that drawings could never quite ‘acquire the status of pictures’ however ‘elaborated’, yet were of interest for the ‘insight they can give us into an artist’s creative process’. ¹

In the fall of 1966, the director of the School of Visual Arts gallery invited me, a young art history instructor at the school, to curate a ‘Christmas’ exhibition of drawings by contemporary artists. My original idea was to organize an exhibition on the theme of ‘working drawings’. Unlike a sketch, with its projected reference to a final visual form, a working drawing is the site of private speculations, a snapshot of the mind at work. Not made for public display, and often indecipherable, it exists below the minimum requirements of a ‘work of art’.

I contacted artists whose work I liked, some of whom I knew personally, some of whom I did not know. Each artist was asked to select a group of four or five drawings following the above guidelines. Everyone I invited agreed to participate.

Once I had gathered the material, ranging from random jottings on torn scraps of paper, to Donald Judd’s bill for the fabrication of his sculpture, I presented them to the gallery director. Her reaction was not positive. ‘I expected you to bring me framed drawings. We don’t have the money to frame these things. And anyway… what the hell are they?’ Since working drawings are often not made for public display, her reaction was to some extent predictable.

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Drawing Between Quotes.
A History of Group Exhibitions of Contemporary Drawings in New York in the 1970s

Laurence Schmidlin

Poetry for drawing

Invited by Elke M. Solomon to contribute to the American Drawings 1963–1973 exhibition she was organizing at the Whitney Museum of American Art in New York, Carl Andre replied, in his habitual epistolary manner, with a postcard: ‘I have delayed answering because I do not draw in the usual sense – it is not a method for me – hence I think it better not to participate.’ A few months later, early in 1974, he restated his attitude to drawing as a medium in another postcard, this time to German art historian Werner Lippert, who was questioning the medium of drawing in his book Drawing Between Quotes. A History of Group Exhibitions of Contemporary Drawings in New York in the 1970s.

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Laurence Schmidlin

Poetry for drawing
BIOGRAPHIES OF THE AUTHORS

• Mel Bochner
Mel Bochner was born in 1940. He received his BFA in 1962 from the Carnegie Mellon Institute of Technology, Pittsburgh. He lives and works in New York. As soon as he moved to New York in 1964, he became involved in two of the most important artistic movements born at that time: minimal art and conceptual art. He quickly became a major figure of both those movements. His work is characterized by the use of language systems, mathematics and geometry. He also wrote major essays bringing fundamental basis to minimal and early conceptual art, including: ‘Art in Process Structures’ (Arts Magazine, 1966), ‘Serial Art Systems: Solipsism’ (Arts Magazine, 1967) and ‘The Serial Attitude’ (Ariforum, 1967).

• Hugo Daniel
Hugo Daniel is an art historian. He graduated in French literature and art history and is currently completing a PhD in art history at the University of Paris I-Pantheon Sorbonne. His research deals with the status and redefinition of drawing in the international avant-gardes practices in the 1950s and 1960s. He has contributed to Roven, as well as many publications about contemporary drawing.

• Thierry Davila
• Julie Enckell Julliard
For more than a decade, Julie Enckell Julliard has been working on exhibition and publication projects concerned with contemporary drawing. She holds a PhD in Art History and a Master’s in Critical Curatorial Cybermedia from the University of Art and Design in Geneva and has been in charge of the Musée Jenisch Vevey since 2013. This Swiss museum specializes in the study, conservation and dissemination of works on paper. In 2010–11 she organized the  Voici un dessin Suisse exhibition, which was shown at the Musée Rath in Geneva and the Aargauer Kunsthaus in Aarau. In 2013, she showed the first retrospective of Pierrette Bloch. She has been a member of the Swiss Federal Art Commission since 2014 and also works as art advisor for the Nestlé Art Collection.

• Catherine Macchi
Catherine Macchi is an art historian, critic and curator. She graduated from the University of Lyon in 1991 with an MA in contemporary art history. After working as a journalist for various art magazines in Milan, she moved to Paris where she worked as researcher for Giovanni Lista (a specialist on Italian futurism) on a number of books on artistic avant-garde movements. In 1993 she went on to become the assistant of Christian Bernard, the director of Nice’s Villa Arson, where she was in charge of communications and publications. From 1996 to 1998, she was Artistic Director at the Sintitulo gallery where she shifted the gallery’s focus to upcoming young artists. After working on exhibitions at the Espace de l’Art Concret in Mouans-Sartoux in 1999, she turned her attention to teaching contemporary art history, at Nice’s École Municipale d’Arts Plastiques, Villa Arson and Pavillon Bosio in Monaco. From 2005 to 2009 she also worked as a curator at Atelier Soardi in Nice, where she organized several exhibitions (including Françoise Pétrovitch, Emmanuel Régent and Sylvie Réno). Alongside her teaching, she is a regular contributor to Artpress and Roven. She has also authored and led specialist talks at Villa Arson and Musée d’Art Moderne et d’Art Contemporain in Nice, including a conference on Marcel Duchamp.

• Laurence Schmidlin
Laurence Schmidlin is the deputy director of the Musée Jenisch Vevey and the head of the Cabinet cantonal des estampes in Switzerland. She is simultaneously completing a PhD degree at the University of Geneva with a thesis about “The spatialization of drawing in American art of the 1960s and 1970s” (working title). She has worked for various museums and independent art spaces (Cabinet des estampes du Musée d’art et d’histoire, Geneva ; The Swiss Institute, New York ; The Frick Collection and Library, New York ; Mamco, Geneva ; Fondation de l’Hermitage, Lausanne ; Forde, Geneva ; Musée des beaux-arts, Le Locle ; Fri-Art – Centre d’art contemporain, Fribourg). She is a founding member of the art space Rosa Brux in Brussels (2012). In 2012-2013, she pursued her research as an Adjunct Fellow at the Drawing Institute at the Morgan Museum & Library in New York while benefiting from a grant from the Swiss National Fund for Scientific Research. She is specialized in the contemporary drawing and print field, with a strong interest in the notions of medium and intermediality. Since the early 2000s, she has published her research in various journals and exhibition catalogues and organized several exhibitions and conferences.
• Lucy Steeds
As the Editor for Afterall’s Exhibition Histories book series, Lucy Steeds works with a research and publishing team on the history of exhibitions of contemporary art from the last fifty years. Together with Pablo Lafuente, she is also Pathway Leader for MRes Art: Exhibition Studies at Central Saint Martins. This two-year postgraduate research course takes as its starting point the work underpinning the Exhibition Histories book series and, through this, supports students as they pursue their particular areas of interest.
Lucy Steeds has a background in exhibition-making in the field of contemporary art from six years at Arnolfini gallery in Bristol. Her previous teaching experience includes lecturing in art history and theory at the Ruskin School of Art, Oxford. She originally studied Experimental Psychology (Balliol College, Oxford University), then Art History (Courtauld Institute, London) and Visual Cultures (Goldsmiths College, London). Her PhD is in cultural history (Goldsmiths College, London).

• Noor Mertens
Noor Mertens is curator of Modern & Contemporary Art and City Collection at the Museum Boijmans Van Beuningen in Rotterdam, Netherlands. She recently curated exhibitions of Alexandra Bircken, Aleksandra Domanovic, Elad Lassry and Liu Wei, amongst others, and group exhibitions including The Extended View and Setting the Scene: A Meeting Between Contemporary Design and Visual Arts. She studied musicology and art history, and wrote her thesis on the International Situationist’s notion of the dérive. Before beginning her role at the Museum Boijmans Van Beuningen in 2011, she spent several years working for Galerie Paul Andriesse in Amsterdam.
She is on the board of Tubelight, a periodical that publishes reviews of contemporary art. Additionally she is member of the art committee of Rotterdam’s Erasmus University and the advisory team of Sculpture International. In 2012 she published Meneer Delta. 50 jaar galeriehouder and she was co-author and editor of Positioning the Art Gallery: The Amsterdam Gallery World in an International Context. Together with artist Hendrik-Jan Hunneman she was responsible for Kunstvlaai, a festival of progressive art(ist-run) initiatives that took place in Amsterdam in May 2014. In 2016 she will curate Prospects & Concepts, featuring the work of 55 artists who received talent development grants from the Dutch Mondriaan Fund.
Drawing is the entry point for this book’s examination of a crucial moment in the recent history of exhibitions. It is a vital piece of research, at a time when the medium of drawing has never been so omnipresent, indeed has become one of the most often-displayed mediums in contemporary art spaces. At the same time, drawing surprisingly borrows the format of history painting, the aesthetics of photography and its mechanisms from those of large installations. Thus at a time when the age-old distinction between drawing and other forms of art is tending to disappear or be forgotten, and drawing is displayed and viewed on an equal footing with other artworks, a number of questions need to be addressed. When exactly did the status of drawing change in the eyes of exhibition curators and why did it do so? Since when has a drawing been considered as a contemporary art object on a par with others? And how did the medium become the vector of a generalized curatorial proposition in Europe and the United States?

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**A SHORT HISTORY OF THE VISIBLE PRESENCE OF DRAWING IN SWITZERLAND**  Julie Enckell Julliard  
**EXHIBITIONS [OF DRAWINGS] IN BRITAIN**  Lucy Steeds  
**WORKING DRAWINGS AND OTHER VISIBLE THINGS ON PAPER NOT NECESSARILY MEANT TO BE VIEWED AS ART**  Mel Bochner  
**GROUP EXHIBITIONS OF CONTEMPORARY DRAWINGS IN NEW YORK**  Laurence Schmidlin  
**THE REDEFINITION OF DRAWING IN THE NETHERLANDS**  Noor Mertens  
**DRAWING AS ENLIGHTENED THOUGHT IN ARTE POVERA**  Catherine Macchi